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Op. 18  
1910  
Vol. 1

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Original-Kompositionen und Bearbeitungen.

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— Szenen aus Goethes Faust.  
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# N<sup>o</sup> 1. Tema mit Variationen.

Andante.

Edmund Schuëcker.

Tema.

*p* *espressivo*

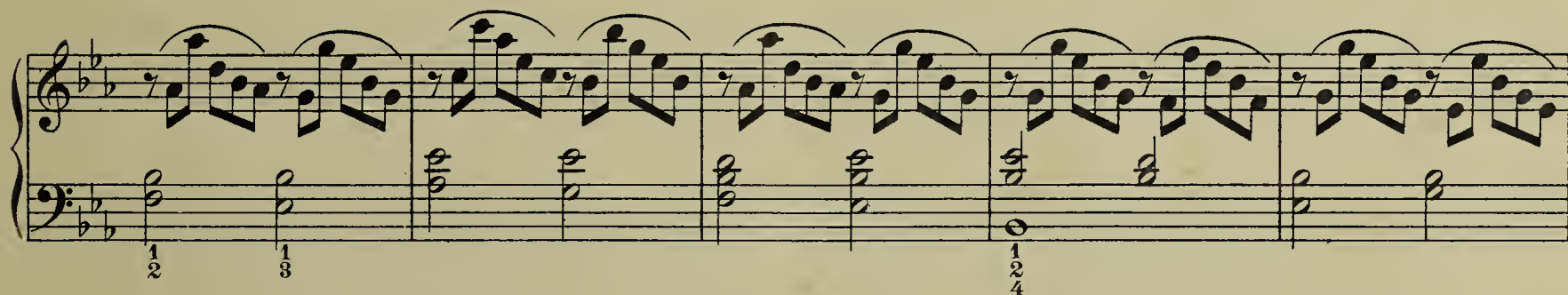
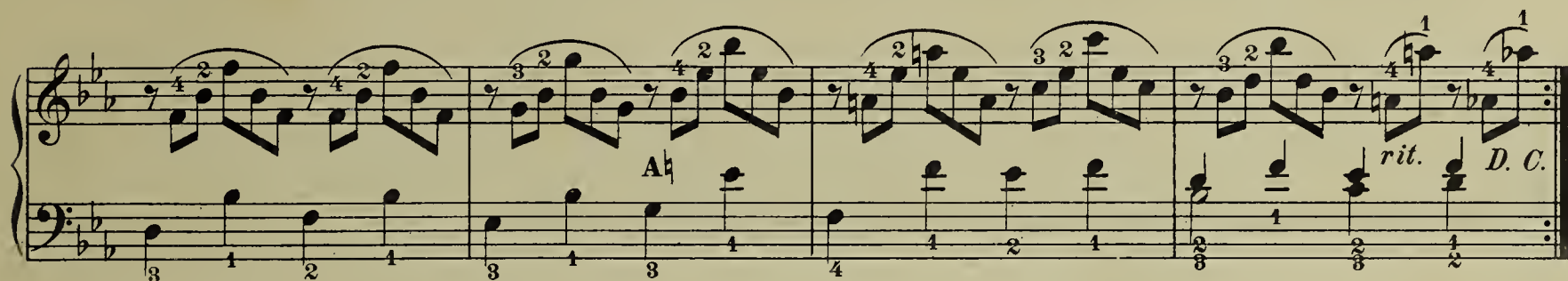
Var. I.

*p*



Var. II. *f e stacc.*

Var. III. *f*





## Var. V.

Var. V.

*f*

4 3 2 1 2 3 4

*Fine.*





Nadernann.  
(Aus seiner Harfenschule, I. Teil.)

№ 1.

No 1.

Musical score for No 1. The score is for a piano and features a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The melody in the treble staff consists of eighth and sixteenth notes, with a long slur over the first four measures and another slur over the last four measures. The bass staff provides harmonic support with chords and single notes. Fingering numbers (1, 2, 3, 4) are indicated below the notes in the treble staff.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a single staff with a bass clef. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line. The score is divided into two systems, each containing two measures. The first system ends with a double bar line, and the second system ends with a double bar line. The melody is written in a style that is typical of early 20th-century popular music, with a focus on catchy, easy-to-remember tunes. The piano accompaniment provides a simple, rhythmic foundation for the melody.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, featuring a melody with a long, sweeping line that spans across the first two measures and then continues in the third. The piano accompaniment is in the lower staff, consisting of a steady, rhythmic pattern of eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is presented on a single page with a decorative border.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is divided into two systems, each containing two measures. The first system shows the beginning of the melody, and the second system shows the continuation of the melody and the piano accompaniment.

Nº 2.

[illegible]



## № 3.



## № 4.





No 5.

No 5.

The image displays a musical score for a piece titled "No 5." It consists of three systems of staves. The first system has a grand staff (piano) and a single staff (violin). The second system has a grand staff and a single staff. The third system has a grand staff and a single staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes fingerings like 2 1 2 3 2 1 2 1 2 3 2 1 and 2 1 2 3 2 1. The second system includes fingerings like 1 3 2 1 2 3 and 1 3 2 1 2 3. The third system includes fingerings like 1 2 3 1 2 1 and 1 2 3 1 2 1. The score is presented in a clear, legible format with a light background.

№ 6.

No. 6.

The musical score is for a piece titled "No. 6." It is written for piano, indicated by the "p" marking. The key signature is B-flat major, with two flats (B-flat and E-flat) shown in the key signature. The time signature is common time (C). The score is organized into three systems, each with a treble and bass staff. The first system begins with a treble staff containing a melody of eighth notes and a bass staff with a single note. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece ends with a double bar line and a repeat sign.



**No 7.** *Allegro moderato.* 2 1 2 3 2 1 2

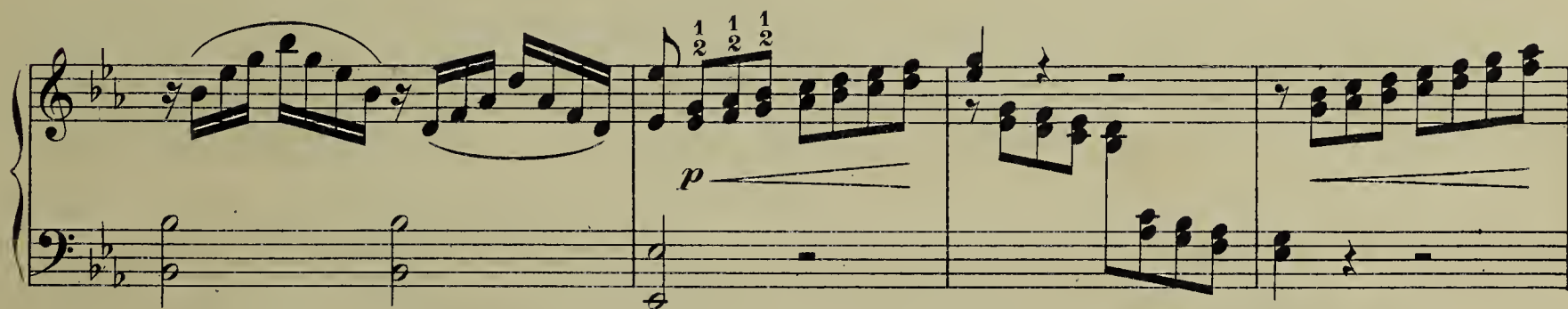


Allegro moderato.

№ 8.

[illegible]





**Allegro.**

No 9.

Allegro.

No 9.

*f*

*f*

*p*

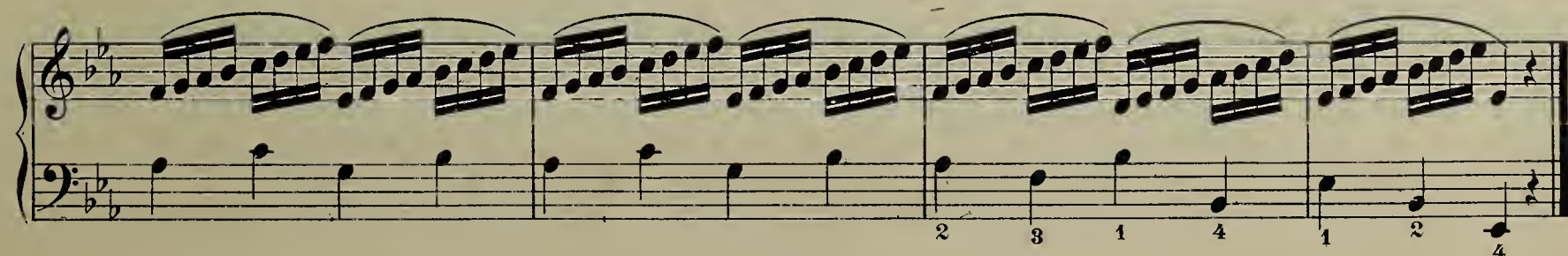
*f*





**Allegro.**

No 10.





## Allegro moderato.

№ 11.

The musical score is for a piano piece, numbered 11, in B-flat major (two flats) and 2/4 time. The tempo is marked "Allegro moderato." The score is written for piano (p) and consists of six systems of two staves each. The first system is marked "f" (forte). The music features rapid sixteenth-note passages in both hands, often with slurs and fingering numbers (1, 2, 3, 4). The piece concludes with a final flourish in the right hand.



The first system of the musical score consists of two staves. The upper staff (treble clef) contains a melodic line with arpeggiated chords, marked with fingerings 1, 4, and 1. The lower staff (bass clef) contains a corresponding arpeggiated accompaniment, marked with fingerings 4, 1, and 1. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

*Allegro moderato.*

No 12.

The second system begins with a forte (*f*) dynamic marking. It features a complex melodic line in the upper staff with numerous fingerings (1-4) and slurs. The lower staff provides a harmonic accompaniment with chords and single notes.

The third system continues the piece with intricate melodic passages in the upper staff, including many slurs and fingerings. The lower staff maintains a steady accompaniment.

The fourth system concludes with a *Fine.* marking. The upper staff features a final melodic flourish with slurs and fingerings. The lower staff ends with a few chords.

The fifth system ends with a *D.C.* (Da Capo) marking, indicating a repeat of the beginning. It contains further melodic and harmonic details in both staves.

**Nº 13.**

No 13.

*f*

*Fine.*



3 2 1 2 3 4 1 2 3 2 1 2 3 3 2 1 2 3 4 1 2 3 2 1 2 3 4 1 2 3 4 1 2 3 4 3

*D.C.*

№ 14.

*f*

*f*

*f*

*f*

*f*

*f*

## Allegro fieramente.

№ 15.

*f*

*p*

*f*

*f*







# No 3. Aus „Joseph in Egypten.“

(„Ich war Jüngling noch an Jahren.“)

Andantino.

Méhul.

Handwritten musical score for No 3. Aus „Joseph in Egypten.“ by Méhul. The score is in 4/8 time, Andantino tempo. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features various fingerings, dynamics (p, mf, p), and articulation marks. The key signature has one sharp (F#).

## No 4. Schöne Minka.

Russisches Volkslied.

Andante con moto.

Handwritten musical score for No 4. Schöne Minka. The score is in 2/4 time, Andante con moto tempo. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features various fingerings, dynamics (p), and articulation marks. The key signature has two flats (Bb).



First system of piano accompaniment. The right hand features a melodic line with various ornaments and fingerings (e.g., 2 2 2 2, 1 1 3 3, 4 2 2 2, 1 1 2 3, 4 2 2 2, 1 1 2 3, 4 3 3 1, 1). The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* and *mf*. Key signatures of Bb and B are indicated.

## No 5. Aus „Die Zauberflöte.“

(„Ein Mädchen oder Weibchen.“)

Second system of piano accompaniment. The right hand continues the melodic line with ornaments and fingerings (e.g., 2, 1 2 3 4, 1 2 3 2 1, 8, 1 4 4). The left hand has a steady accompaniment. The tempo is marked *Andantino.* and the dynamics are *p* and *mf*. The composer's name, Mozart, is noted at the end of the system.

Third system of piano accompaniment. The right hand features a melodic line with ornaments and fingerings (e.g., 3 2 1 1 2 3, 4 2, 2 3 2 1, 2, 3, 2 3, 2 3, 2 1 2 3, 4 3). The left hand provides a harmonic accompaniment. Dynamics include *mf*.

Fourth system of piano accompaniment. The right hand continues the melodic line with ornaments and fingerings (e.g., 1 1, 2 3 2 1, 2 3, 1 1 2 2, 1 3 2 1 1 2 3, 4 2, 2 3 2 1). The left hand provides a harmonic accompaniment. Dynamics include *pp* and *mf*.

Fifth system of piano accompaniment. The right hand features a melodic line with ornaments and fingerings (e.g., 2, 3, 2 1 1 2 3, 4, 3, 2 3 2 1, 2 1 2 1 2, 1 3, 1 3, 1 3). The left hand provides a harmonic accompaniment. Dynamics include *pp* and *mf*.

# № 6. Aus „Figaro's Hochzeit.“

(Schreib-Duett.)

Mozart.

Andantino.

The musical score is written for piano and bass in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'Andantino.' and the dynamics include *mf*, *p*, and *pp*. The score features numerous fingerings and articulation marks. A key signature change to A-flat major (two flats) occurs in the final system, which also includes a *ritard.* marking. The piece concludes with a double bar line.



# Nº 7. Aus „Der Postillon von Lonjumeau.“

(Postillonslied.)

Adam.

Moderato.

The musical score is written for piano accompaniment in 2/4 time, key of B-flat major. It consists of six systems of music. The first system is marked 'Moderato' and includes dynamics 'mf' and 'pp'. The second system includes 'mf'. The third system includes 'rall.'. The fourth system is marked 'a tempo' and 'tranquillo'. The fifth system includes 'rall.'. The sixth system includes 'a tempo' and 'fz'. The score features various musical notations including treble and bass staves, notes, rests, and fingerings.

No 8. Melodie.

Schumann.

Aus „Album für die Jugend.“

Aus „Album für die Jugend“.

The image displays a page of musical notation for a piano piece, likely from a collection titled "Album für die Jugend". The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical elements such as notes, rests, and fingerings, and is marked with a piano (p) dynamic. The first system begins with a piano (p) marking. The notation is complex, featuring many beamed notes and fingerings, suggesting a piece of moderate difficulty. The page is numbered 10 in the bottom right corner.

## № 9. Kleine Studie.

Leise und sehr egal zu spielen.

Schumann.

Aus „Album für die Jugend.“









Two systems of piano music. The first system has a treble staff with many sixteenth-note runs and triplets, and a bass staff with chords and single notes. Dynamics include *p* and *f*. The second system continues with similar textures, ending with a repeat sign. Fingerings are indicated by numbers 1-4 above notes.

## No 12. Aus „Die Stumme von Portici.“

(„O seht, wie herrlich strahlt der Morgen.“)

Auber.

First system of the piano score for 'Allegretto'. The treble staff has a melody with many ties and slurs. The bass staff has a steady eighth-note accompaniment. Dynamics include *p*. The time signature is 6/8.

Second system of the piano score. The treble staff continues the melodic line. The bass staff has a consistent eighth-note accompaniment. Dynamics include *mf*.

Third system of the piano score. The treble staff has a melodic line with some slurs. The bass staff has a consistent eighth-note accompaniment. Dynamics include *mf*.

Fourth system of the piano score. The treble staff has a melodic line. The bass staff has a consistent eighth-note accompaniment. Dynamics include *mf*. The system ends with a key signature change to D major, indicated by a double sharp on F.

## No 13. Prélude.

Bertini.

Andante.

Musical score for No 13. Prélude by Bertini, Andante. The score consists of four systems of piano music. The first system includes fingerings: 3 2 1 2 3, 4 2 1 2 4, and 1 2 3. The second system includes a key signature change to A-flat major. The piece concludes with a double bar line and repeat signs.

## No 14. Prélude.

Bertini.

Allegro.

Musical score for No 14. Prélude by Bertini, Allegro. The score consists of two systems of piano music. The first system includes fingerings: 2 1 2 1, 2 1, 2 1 2 3 4 1 2 3, 4 1 2 3, 4 1 2 3, 4 2 3 1 2 1 2 1, and 2 1. The second system includes fingerings: 2 1 2 3 4 1 2 3, 4 1 2 3, 4 1 2 3, 1 2, and 1 2. The piece concludes with a double bar line and repeat signs.



1 3 1 3 1 2 1 2 3

D $\flat$  A $\flat$

# No 15. Gruss.

Mendelssohn.

Andante.

*p* *pp* *p*

*pp*

*p*

*pp*

N<sup>o</sup> 16. Prélude.

Allegro.

Bertini.

**Allegro.**

**Bertini.**

The musical score is written for piano (left hand) and violin (right hand). The tempo is marked 'Allegro.' and the composer is 'Bertini.' The score is in 2/4 time. The piano part features a series of chords and arpeggios, while the violin part features a series of sixteenth-note runs and slurs. The score is divided into three systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The score is written in a single system, with the piano part on the left and the violin part on the right. The piano part is written in a grand staff (treble and bass clef), and the violin part is written in a single staff (treble clef). The score includes various musical notations, including notes, rests, slurs, and fingerings. The piano part includes a series of chords and arpeggios, while the violin part includes a series of sixteenth-note runs and slurs. The score is divided into three systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The score is written in a single system, with the piano part on the left and the violin part on the right. The piano part is written in a grand staff (treble and bass clef), and the violin part is written in a single staff (treble clef). The score includes various musical notations, including notes, rests, slurs, and fingerings.

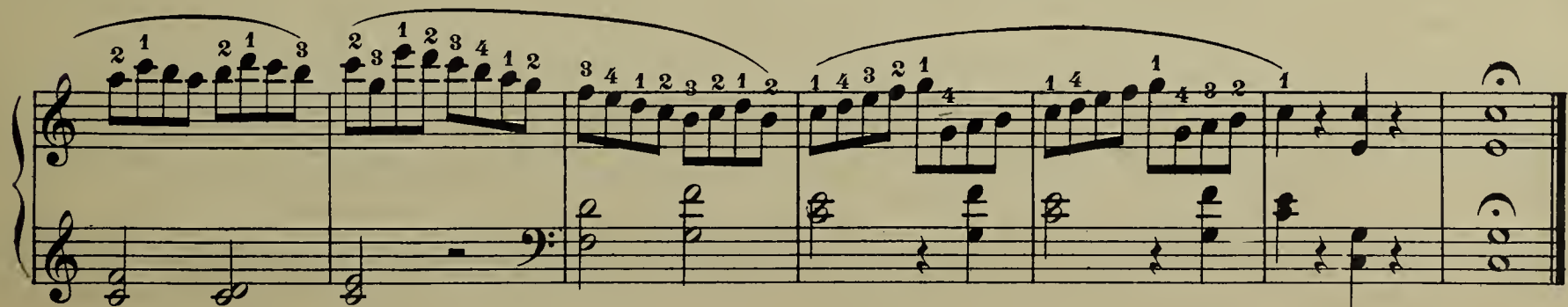
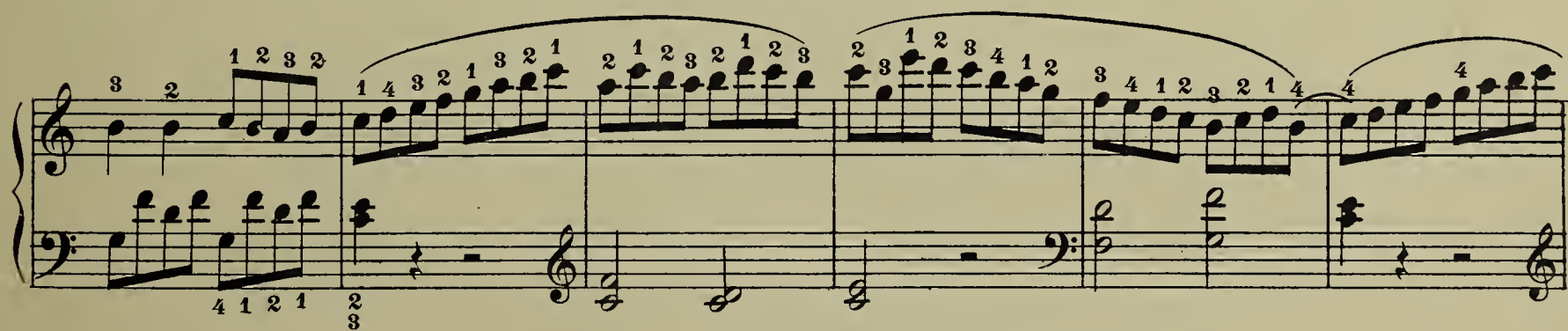
## No 17. Etüde.

**Andante.**

Bertini.

The image shows a page of a musical score for a piece titled "Andante." by Bertini. The score is written for piano (left hand) and violin (right hand). The tempo is marked "Andante." and the time signature is common time (C). The key signature has one sharp (F#), indicating D major or B minor. The score consists of three systems of music. The first system has six measures, the second has five measures, and the third has five measures. The piano part features a continuous eighth-note accompaniment in the left hand and chords or single notes in the right hand. The violin part has a melodic line with various fingerings indicated by numbers 1, 2, 3, 4. There are several repeat signs (double bar lines with dots) and a first/second ending bracket in the third system. The page is numbered "12" in the top right corner.





# № 18. Musette aus „Armida“

Andante.

Gluck.

The musical score is written for piano and consists of six systems. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante.' and the composer is 'Gluck.'.

**System 1:** Treble clef, bass clef. Dynamics: *p*, *dolce*, *sf*, *pp*. Fingerings: 3 1 2 1, 4 1 2 1, 4 1 2 1, 3, 4.

**System 2:** Treble clef, bass clef. Dynamics: *sf*, *pp*, *sf*. Fingerings: 4, 4, 3, 4, 3 1 2 1, 3 1 2 1, 2 1 2 1, 4.

**System 3:** Treble clef, bass clef. Dynamics: *pp*, *sf*, *mf*. Fingerings: 3 2 1 2 4 3, 2, 1, 2, 3, 2 1 2 3 2 1.

**System 4:** Treble clef, bass clef. Dynamics: *sf*. Fingerings: 3 1 4 1 3 1 4 1, 2 1 4 1, 3 1 4 1 4 1 3 1.

**System 5:** Treble clef, bass clef. Dynamics: *sf*, *pp*, *sf*. Fingerings: 2 1 2 3 2 1, 3.

**System 6:** Treble clef, bass clef. Dynamics: *p*, *sf*. Fingerings: 2 1 2 3 2 1, 3 2 1 2 3 2 1, 2.



# No 19. Chor aus „Alceste.“

Andante.

Gluck.

*p* *grazioso*

*f*

*p*

*mf*

*f*

*ff*

10646

# № 20. Wiegenliedchen.

Nicht schnell.

Schumann.

The musical score for 'Wiegenliedchen' (No. 20) by Robert Schumann is presented in six systems of piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Nicht schnell.' (Not fast). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

*p*

*dimin.*

*p*

*cresc.*

*ritard. dimin.*

*in tempo*

*p*

*dimin.*



# Nº 21. Zwei Neapolitanische Volkslieder.

## 1. Tiritompa.

(Nuova canzone popolare.)

Moderato.

*p leggiero*

*ppp*

*f*

## 2. La Fata di Amalfi.

(Die Zauberin von Amalfi.)

Andantino passionato.

The musical score is written for piano in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino passionato.' The score consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic, often triplet-based, line in the treble. Fingerings are indicated by numbers 1-4, and accents are placed over various notes throughout the piece. The final system concludes with a series of eighth-note chords in the bass and a final melodic flourish in the treble.



The image displays a page of musical notation, likely for piano, consisting of six systems of staves. Each system contains a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five systems show a consistent pattern of chords and melodic lines, while the sixth system features a more complex, arpeggiated texture in the right hand. The page is numbered 39 in the top right corner.



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